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Volume 3

Number 4 *The Iowa Homemaker* vol.3, no.4-5

Article 2

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1923

## We "Do Over" Our Rooms - How Club Girls May Economically Redecorate Their Own Rooms

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### Recommended Citation

Camp, Irma and Dodge, Alice (1923) "We "Do Over" Our Rooms - How Club Girls May Economically Redecorate Their Own Rooms," *The Iowa Homemaker*: Vol. 3 : No. 4 , Article 2.

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# THE IOWA HOMEMAKER

"A Magazine for Homemakers from a Homemakers' School"

VOLUME 3

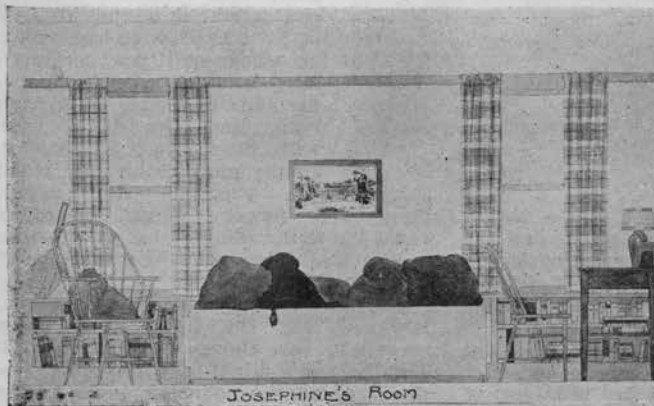
AUGUST-SEPTEMBER, 1923

NUMBERS 4 and 5

## We "Do Over" Our Rooms

### How Club Girls May Economically Redecorate Their Own Rooms

By IRMA CAMP and ALICE DODGE, Instructors in Applied Art



JOSEPHINE'S ROOM



MARGARET'S ROOM

"Elizabeth, Elspeth, Betsy and Bess, They all went together to seek a bird's nest."

YOU remember the Mother Goose rhyme, don't you, and how puzzled you felt when you found that all of them were just "other" names for Elizabeth. And she was only one girl after all.

But haven't you been just as much puzzled sometimes over four real girls who had four different names, but who did everything just alike. If one had a blue serge dress, they all had blue serge dresses; if one did her hair the new way, they all did their hair that way; if one wore grey silk stockings, they all wore grey silk stockings—just because it was the style.

Now in a certain town of Houses-All-Alike there lived four girls who might have done things just that way because they were all sixteen, and they all went to the same high school, and they all belonged to the same club and had wonderful times together. These four girls even lived on the same street and in houses that looked exactly alike on the outside, and each girl had the very same back room in each house for her very own.

But the girls themselves were as different as they could be. And their names were Josephine, Elizabeth, Margaret and Martha.

Josephine was tall with brown eyes and a lot of straight, dark brown hair and rosy cheeks. She was full of life and fun. She loved the out-of-doors where she could skate and swim and

take long walks, always with Curly, her dog. Josephine wasn't much interested in clothes because there were so many more delightful things to think about, and clothes were always getting torn and needed something done to them. Sewing wasn't fun, like reading a book, when you had to stay in the house.

Now Elizabeth was a very different kind of person. She was tall and slender with blue eyes and light hair. She loved to dance and to sing. She was not vain or frivolous but she adored pretty clothes and knew how to put them on becomingly. And she liked a good time and—boys!

Margaret was not like either Josephine or Elizabeth. She was small with heaps of curly red hair and red-brown eyes that matched. Color was her delight and she was always drawing or painting or sewing or working in her flower garden, and everything that she did seemed somehow to be like herself—charming, and yet different from everything else.

And Martha, the fourth one in the

group, was the quiet, lovable kind. She was medium in size, and had medium light hair, and medium hazel eyes. But her smile wasn't medium, nor the way she could cook, or sew, or do her lessons. Everyone liked Martha—the girls, and the girls' mothers, and everybody who knew her.

As I said, these girls all belonged to a little club. They called it the "Head, Hand, Heart and Health" club. One season they had learned to garden and to make the back-yard a lovely place to go to; another

year they had learned to can fruit and vegetables. But at the time that I am writing they had just begun on interior decorating. Their club leader had told them that this meant nothing more or less than designing a room.

"One chooses furnishings," she said, "and places them so that they will be both useful and decorative. If they are poorly chosen and poorly placed, it is a poor design; if they are well chosen and well placed, it is a good design."

Immediately the four girls thot of their own four rooms.

"How do you start?" they asked.

"If you really think of designing your own rooms," the leader went on, "there are three great laws of design that you must never forget: these are structural unity, balance and harmony. And I'll explain exactly what they mean. Structural unity means that all the main lines of the furniture, rugs and draperies should follow the lines of the room. A bed or bureau placed cata-corners, or a

rug at angles, is not in structural unity with the rest of the room. Even the wires for the pictures should follow the lines of the room so they must be straight and parallel, not meeting at a point to form angles on the wall.

"Balance means that when you stand in the middle of a room you should have a feeling of equilibrium. If a bed and a bureau and a large chair are all placed on one side it may be necessary to introduce a 500 pound weight to hold down the other side. And unless a room is so arranged that we have a feeling of security, or repose, it is not well balanced and cannot be decorative. In fact, when one feels it necessary to run over to one side of a room and jump up and down in order to hold it down, there can be no feeling of repose.

"Harmony in a room means that the furniture belongs in that particular room and each piece of furniture belongs to the others. The color belongs in that room and each color belongs to the others. And the person who is to occupy that room belongs to it—it expresses her personality. For instance, Elizabeth wouldn't belong in Martha's room. As you say, it wouldn't be her style. She is a different kind of person.

"Whether you want to or not, girls, your room will express you so you should try to make it express the best in you.

"And don't think that you have to have everything new. Use what you have. If you buy anything, let it be simple and from your own nearby shop. And do remember the laws of unity, balance and harmony."

So the girls went to work. In fact Josephine began the minute she reached home for she was impulsive and direct and knew what she wanted.

"Mother, I have a wonderful idea for doing over my room. You know I don't need any dresses just now so may I use that jolly brown and white gingham for draperies instead?" And she did.

Her father helped her put up shelves for her books under the windows. A strong cot covered with burlap and soft green and brown cushions became a couch in the daytime and a bed at night.

Her desk was a plain kitchen table painted brown. Two good substantial Windsor chairs were painted green (she bought one at a second hand shop for \$1.00.) There was another small table for her lamp, and a chest of drawers for her clothes. She didn't mind much whether she had a mirror, and not at all that it was hung on the wrong side of

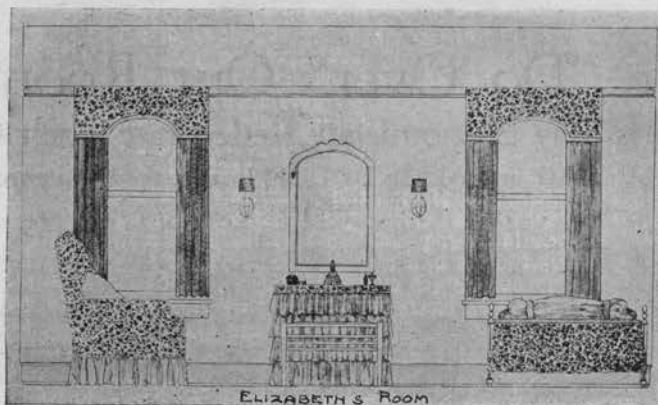
could store a large portion of her pretty clothes. The bench at her dressing table she bought for \$1.85 and then painted it white.

And Margaret had a wonderful time doing her room! She chose natural colored linen for her draperies and then decorated them with green cotton crepe applique and wool embroidery in orange and lavender and green and black. She cut down her old-fashioned bed, both top and foot; also her bureau top, hanging her mirror separately. These she painted a green blue. Her desk chair was black and the wicker chair had cushions of green crepe and a lovely orange which almost matched her hair. And Margaret took special delight in adding all sorts of little touches to her room—an orange quill pen, decorative lamp shades, a painted box for adds and ends on her bureau, and two little vases with bitter-sweet which were simply mareschino cherry bottles painted. And always

there were flowers! Until of course you'd know the minute that you stepped into it that Margaret's hands had made that room.

Martha was more conventional than Margaret but she knew good things when she saw them. Her mother told her that she might use anything that she liked so she collected pieces of furniture here and there in the house that seemed to go well together in her room. She already had a comfortable four-poster bed in cherry and a big old fashioned bureau with a nice old mirror above. Then she found in the hall two pretty little ladder back chairs of cherry with rush bottoms. She stained up her old desk to match. For her bed cover and draperies she chose chintz in blue and lavender and rose flowered design, decorating it with a band of blue cotton ratine and a narrow band of lavender. Quaint candlesticks added a pretty touch.

How happy these girls were with their rooms! And they had reason to be, for the rooms truly expressed them. They also represented hours of happy labor with comparative little expense.



the room. In one corner was a basket for curly. And the only picture on the wall was the print of a painting by an English artist, Sir Frederick Leighton, which showed two Greek girls playing ball.

Elizabeth's room of course was just as dainty and as pretty as she was. Her bed was what we call a day bed—sort of a cot with posts at the corners. It had a cover of blue cotton crepe with blue and pink flowered chintz ruffles and a big soft pillow of pink satine. She had a tiny table at its head where she could put her lamp and a book or two. Her dressing table was a box with shelves put in and all covered with ruffled pink satine, with a strip of the flowered chintz across the top of it. Her draperies were of the same crepe as the bed cover with a valence of the chintz. She cut her valence with a curve similar to that of her mirror. Her chair was an old worn one for which she made a chintz cover with ruffles of the pink satine. Her small desk was not in the best light but that didn't disturb Elizabeth, for she did have a big chiffonier between her entrance door and closet door where she

## The Mysteries of Amateur Make Up

By FREDRICA SHATTUCK, Head of the Department of Public Speaking

ALMOST everyone wants to know something about how to make up for amateur theatricals. A few simple directions on what to do and what not to do will start you off. In fact there are only a few general principles which you need to remember. The great secret of success lies in practice and experience. Make-up seems to be quite like any other kind of painting. The inexperienced person gets the paint on a bit too thick. You have only to study the faces of women on the street nowadays, when rouge seems to be the fashion, to learn how not to put it on. Paint should be so blended that the whole effect seems natural. How fre-

quently you hear people who are commenting on the appearance of a favorite actor say, "He looked so natural, I don't believe he had any make-up on his face." This represents an ideal which requires great skill and practice to achieve.

If you study the make-up of the best actors today you will find it has changed along with the lighting, the very acting itself and a number of other things. The change in all of these things is in the direction of something more natural. In make-up this means less paint, largely because today the lighting is less severe. For the most part the old white lights so brilliant as to bleach out the

very heaviest make-up have given way to ambers which throw the warm glow of fire light upon the stage, preserve the natural coloring of the skin and bring into prominent effect practically all the paint which is used. Thus characterization is possible with less paint under the amber lighting and in the small theatre which brings the entire audience closer to the stage.

To understand how bright lights bleach out color have one of your actors step out on the stage and study the color and shadows of his face before the light which you expect to use on your play. Then touch up his face with a little rouge, give his eyebrow the character